

Legal Dept

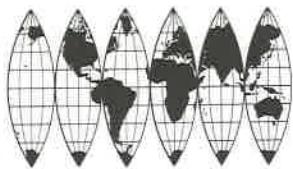
23 APR 1957

ISSUE

2

1957

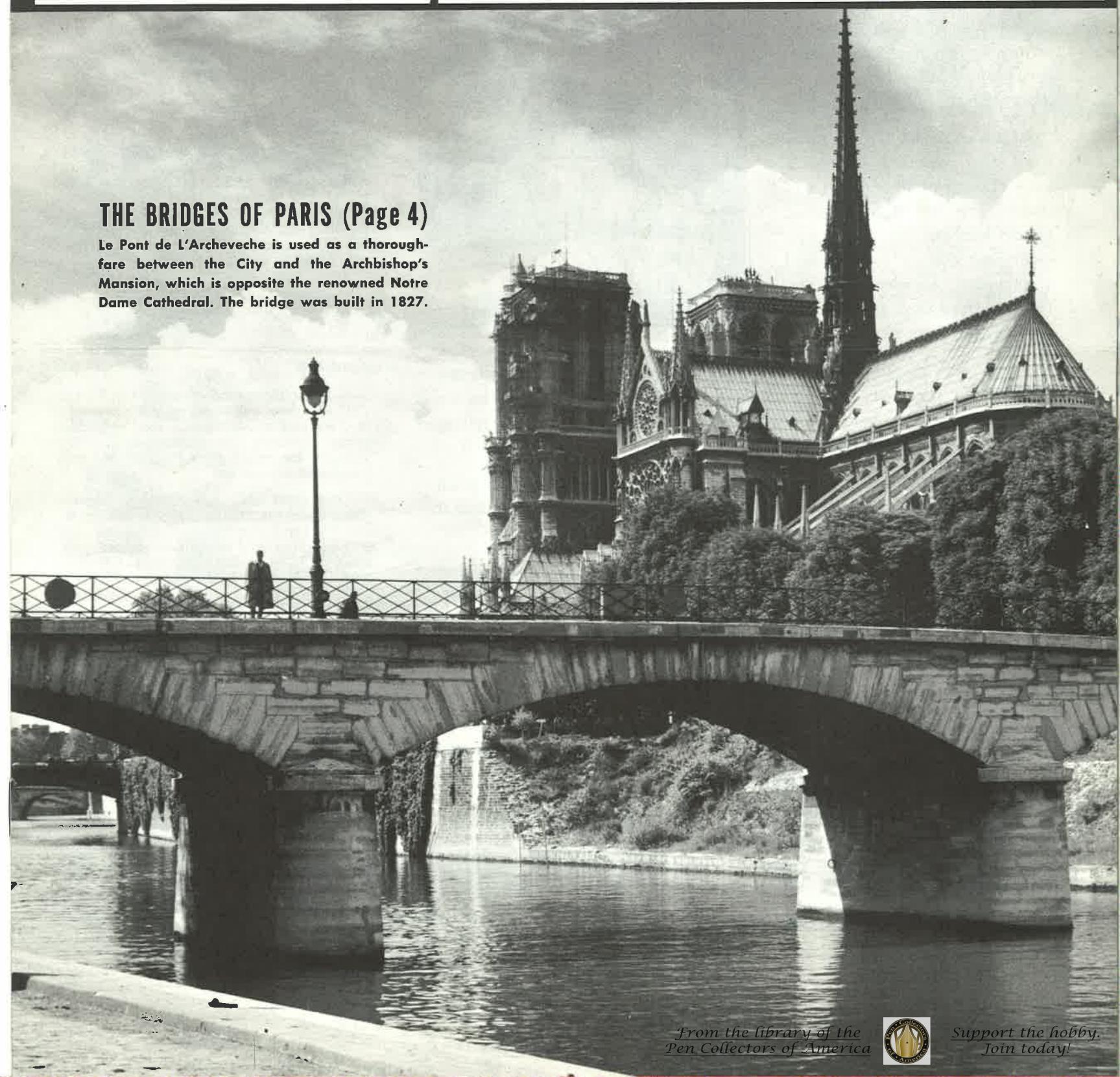
PARKERGRAM



international

THE BRIDGES OF PARIS (Page 4)

Le Pont de l'Archeveche is used as a thoroughfare between the City and the Archbishop's Mansion, which is opposite the renowned Notre Dame Cathedral. The bridge was built in 1827.



EDITORIAL

A New England barn with its high-pitched roof and its weathered boards, the ground around stubbled like the chin of a very old man, presents a homely scene out of yesteryear. To the eye of the artist, this combination calls out to be set to paper.

A housewife in Batavia, New York, who pursues her art as a pleasant pastime rather than a profession, gave this reproduction of the old barn (*see cut*) a strong resemblance with a steel-engraved etching when she selected the new Parker LIQUID LEAD Pencil as her medium.

Artist Mrs. Otto Howe explained in a letter which accompanied her sketch, that the Parker LL pencil was an interesting tool to use for drawing. Tonal qualities, she said, were achieved by varying the distance between lines rather than by shading, as is common in most pencil sketching.

And best of all, not once during any of her drawing did she have to use a pencil sharpener or sanding board—an action which would be required numerous times if she had used a standard stick-graphite pencil.

This is because the point of the Parker LL pencil cannot break or wear down. It is always ready to draw or write and the line width never varies. It is the first major change in pencils in 200 years and it is Parker.



LETTERS

Plaudits for New . . .

After using the (Parker) 61 for the last month I would just like to take this opportunity of expressing my appreciation and thanks, to you and your company . . . for the fine pen they have produced.

I am sure that many others will agree with me, that this is a magnificent instrument, combining precision and aestheticism to a degree which no other pen has matched. I am well satisfied with my 61.

P. B. Bosman
Rondebosch
Cape Province
Union of South Africa

. . . And Old

. . . I have one of your Parker "Lucky Curve" fountain pens which I bought in Los Angeles, Calif., U.S.A. in 1906. It is gold plated and mother of pearl fitting, a very handsome looking pen. It is in perfect working order and still has the original nib. Feeling this to be a record for any pen, I feel sure you would be as proud of it as I am.

W. P. Yates
Bexley Heath
Kent, England

Soaking

. . . I unfortunately dropped my Parker "51" in a deep well in my mother's property in Farroupilha. Naturally I was very chagrined especially since I had only recently acquired the pen. I gave it up for lost and purchased another one.

Three years later my mother had the well cleaned and the Parker "51" was recovered. . . . The cap was tarnished; the ink reservoir was full of water. I cleaned out the pen, polished the cap . . . following which I filled it with Quink and it functioned perfectly! My surprise was great.

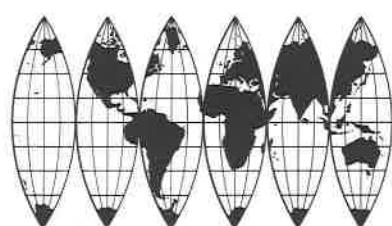
Washington Silveira
Rio Grande do Sul,
Brasil

Pen Promoter

On December 13th, 1956 . . . the movie "Pardners," starring Dean Martin and Jerry Lewis, was being featured at the Odeon Theatre.

. . . So as to tie up the advertisement of the movie "Pardners" and the Parker Pardners, we got in close contact with the Publicity Department of the Odeon Theatre, the net result of which was our featuring a 3-foot showcase at the most advantageous place in the lobby, displaying nothing else but the Pardner sets.

John G. Aurely
Montor Limited
Singapore



PARKERGRAM international

Issue 2, 1957

Copyright 1957 by
The Parker Pen Company.

The Parker Pen Company, Janesville,
Wisconsin, USA; London, England;
Toronto, Ontario, Canada. Printed in
USA.



Presidential Penmanship



Juscelino Kubitschek

E. Aramburu

Rafael Trujillo

Alvaro Siles Suazo

Alfredo Stroessner

ON A PLATFORM partially shaded from the hot, tropic sun, the presidents of twenty American Republics, in turn, selected a shiny black and gold Parker "51" pen and signed a document which declared unity and understanding. The date was July 22, 1956. The occasion, the Conference of Presidents at Panama.

An interesting sidelight to the meeting is a comparison of the signatures of the presidents. They range from simple, readable handwriting to myriads of flourishes to pure aesthetic design. The signatures shown here are representative of the variance found on the Panama declaration.

1. The signature of Juscelino Kubitschek of Brasil is the most easily read of those which appear on the conference document. It has firm, well-balanced strokes.

2. Argentina's Aramburu printed the first part of his name, then ended it with a kind of forceful thrust. A short, bold underscore of the central part completed the signature.

3. Hector B. Trujillo of the Dominican Republic displayed the most swirling hand of anyone signing the document at Panama. His signature appears to grow ever larger and climax suddenly in a sweeping underscore.

4. Bolivia's Siles Suazo affixed what looks like a hurried signature. At first glance, it seems to be composed of three initials, rather than being a complete name.

5. Most unique of the presidential signatures was that of Alfredo Stroessner of Paraguay. Completely abstract, it could well be the work of a contemporary artist.

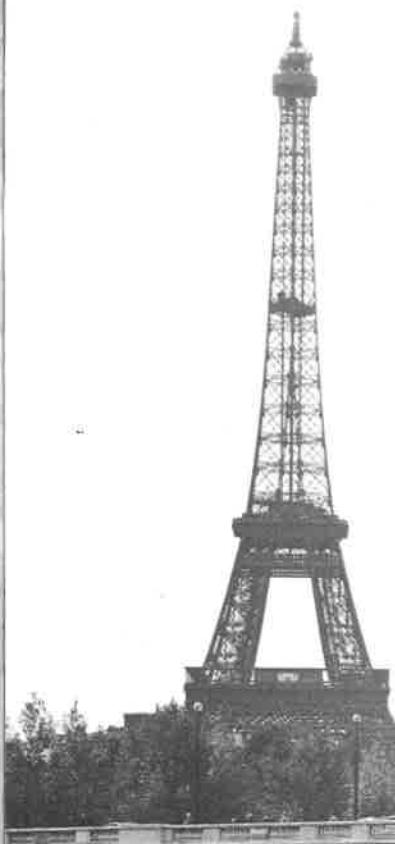
LE PONT DE LA CONCORDE



LE PONT AU CHANGE



LE PONT DE L'ALMA



LE PONT DE L'ALMA

This remarkable photograph, made by Yvon of Paris, shows "Alma" backed by the majestic geometry of the Eiffel Tower. Built in the middle of the 19th Century, it is well known for its Zouave statuary. Parisians are accustomed to measure the Seine's high water marks by that part of the stone Zouave soldiers which remains above water.



LE PONT DE LA CONCORDE

IN TAKING A PRODUCT to the markets of the world, it is possible to see and feel the great achievements of men of all nations. One of the surest testaments to man's soaring spirit and material accomplishment is to be found in Paris—gay and eternal Paris. Here are found the 31 Bridges of Paris. Built in the time span since Henry IV (1366-1413), the Bridges are to Paris what the ruins of a past civilization are to Rome, the temples are to Bangkok, the vertical towers are to New York. The Bridges are the charm and character, the loved landmarks of the French way of life.

To fully realize this, one must remember that the Seine River is an essential fact in the life of the Parisian. It cuts the town neatly in halves—thus the Left Bank and Right Bank—and is lined with quays which have been called "a corset of stone."

One man of Paris who knows and loves the Bridges is Paul Sasse, managing director of the Parker Pen (France) S.A. He has captured the individual atmosphere of 10 of the most beautiful and historically significant Bridges of Paris in the captions which accompany the photographs shown here.

LE PONT AU CHANGE

Much of the gray stone that forms this bridge came from the old Bastille prison. Built between 1787 and 1790, it is situated between the Place de la Concorde and the Chamber of Deputies. On clear days, the Madeleine church is easily visible from either end.

LE PONT D'IEA

The pure, simple lines of this bridge lead the man of Paris to the Trocadero, now converted for use by N.A.T.O. and U.N. groups. D'ieno was started in 1809, finished four years later, twice enlarged and finally completed in time for the second French International Exhibition. It is decorated with statues of eagles and horses.

LE PONT NEUF

While the name means "New Bridge," here paradoxically is the *oldest* one in Paris. Started by Henry III in 1578, it was finally completed by his successor in 1606. It caused a sensation because its width was unheard of at the time (it is still satisfactory for modern traffic), and because it provided sidewalks for pedestrians and carried no houses. It also displayed Paris' first public statue, that of Henry IV on horseback, which appeared in 1614.

The
Bridges

LE PONT D'ILENA**LE PONT NEUF****LE PETIT PONT et LE PONT SAINT MICHEL**

LE PETIT PONT et LE PONT SAINT MICHEL

Among the oldest in Paris' long history, "Le Petit Pont" was originally built of wood by the Romans. This bridge has suffered the most from floods, fire and the Seine's inexorable ice pressure. It was the scene of a Norman victory in the 9th Century. Seven times destroyed by fire, it was completely rebuilt of stone in the 12th Century, and finally acquired its present structure in 1782.

LE PONT ALEXANDRE III

The foundation stone was laid in 1896 by the Russian Emperor for which the bridge is named as preparations were made for Paris' International Exhibition of 1900. Its architectural extravagance is typical of the 19th Century.

LE PONT DU CARROUSSSEL et LE PONT DES ARTS

Le Pont du Carrousel is the youngest of the bridges of Paris. Modified through a century, it currently stands as finished in 1939. "Carrousel" leads from the Left Bank into the Tuilleries Gardens, exactly opposite the Arc du Carrousel. Only four statues which guard its entries remain of the original construction.

Le Pont des Arts is so named because it leads to the Louvre. It is metal and is reserved for pedestrians. Started in 1802, it took half a century to finish. When inaugurated, 64,000 Parisians took advantage of its gay, boxed orange tree decor and the chairs which were placed at intervals. As in most cases, this bridge was completed by private enterprise and a toll was levied for several decades, then removed. It still retains its Victorian atmosphere, and is rightfully associated with "the old days."

LE PONT ALEXANDRE III**LE PONT DU CARROUSSSEL et LE PONT DES ARTS**

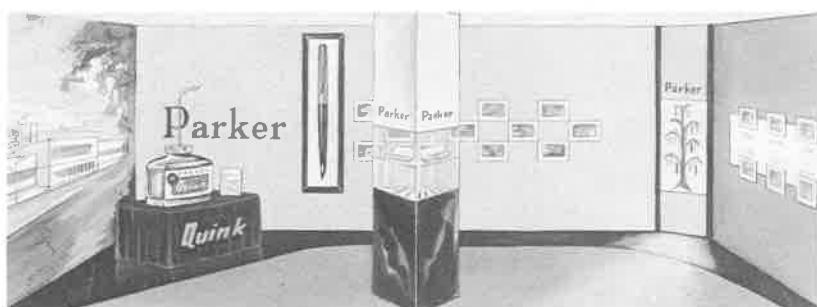
of PARIS

WIDE



◀ Chinese film star Pai Kwong, in a metallic-striped cheongsam, complied with a request for her autograph during a cocktail party in her honor in Singapore. The lovely actress-turned-producer was in Singapore for a series of personal appearances in connection with the opening of her latest picture, "Fresh Peony." This photograph was published in the Singapore Free Press.

► The motion of filling a new Parker 61 pen comes to life in this newest display for window or counter. Powered by a battery-driven motor, the hand holding the 61 pen moves up and down, dipping the pen in and out of a bottle of Quink. The entire display, which stands about 15 inches high and approximately 18 inches wide, is made from cardboard and is lithographed in five colors.



◀ The International Exposition of Industry and Commerce at Rio de Janeiro, Brasil, will not be held until October, 1957. However, Costa, Portela and Company, the Parker Pen distributor in Brasil, is already making plans for the big event. Above is a proposed Parker exhibit for the mammoth exposition.

WORLD

► Mirror-smooth black polystyrene with raised, gold colored lettering forms a platform for a Parker set or single pen box. Produced once before, the platform has again been made available to distributors.



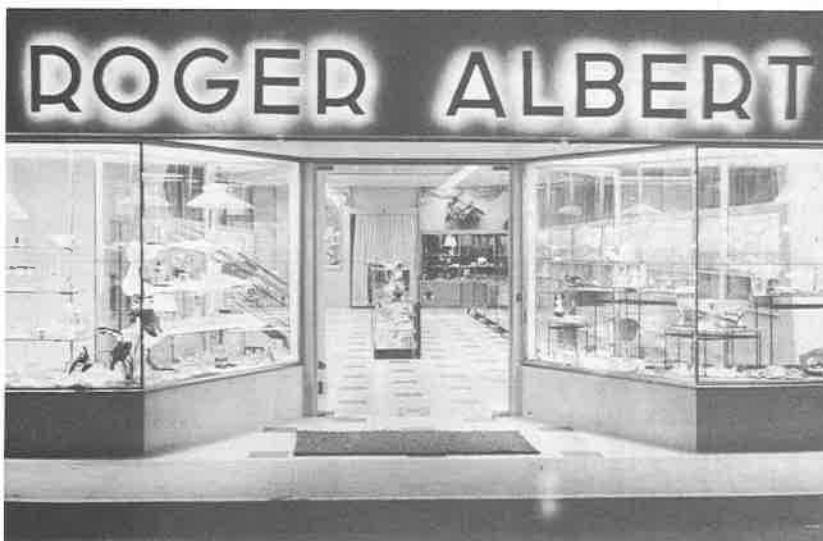
▼ At the end of an ascending lucite spiral, the new Parker 61 pen circles slowly over the crown of a strange black and gold planet. This is the "other world" theme of Parker 61 advertising set to motion in a new window and counter display. The motion is supplied by a tiny, battery-powered motor hidden inside the planet.



► Some years ago, Dietel and Company, the Parker distributor in Zurich, Switzerland, designed a unique little stand for a single fountain pen. A modification of that idea has now been created in clear lucite plastic by Parker Pen, Janesville. It is available through distributors.



▼ Finery from all the world is displayed in the fashionable new store owned by Roger Albert, Parker Pen exclusive dealer on the island of Martinique, French West Indies. The store, located in Fort de France, employs the latest in appointments. Entrance is made through almost invisible glass doors (see cut). Albert has been an exclusive dealer of Parker products since 1951.

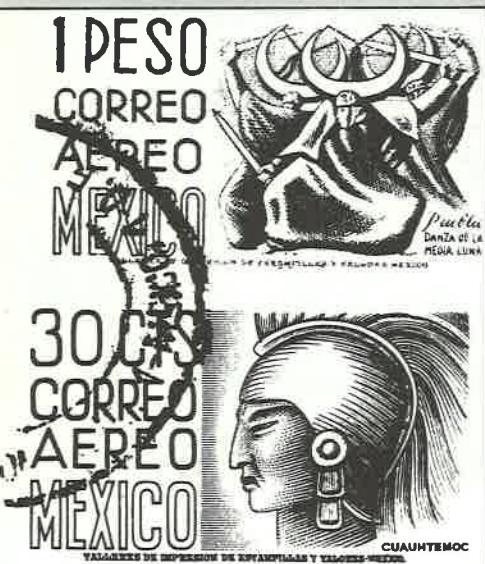


◀ The 1957 folder of newspaper advertising produced by Parker Pen, Janesville, has been sent to distributors of Parker products. The advertisements are printed in two languages and are fitted to several column widths. Eventually they will appear in newspapers in 42 languages.

World Stamp Art

ON THE MEGATONS of correspondence which circulate between literate peoples of the world is the whole, broad panorama of their histories, their cultures, their habitats, told in splendid, unpresumptive miniatures called postage stamps.

Not only do these tiny bits of paper relate the story of mankind, say philatelists, but they also display some of the finest art being produced today. We sampled the arm-loads of mail from abroad which flows into Parker Pen, Janesville, each week for the stamps reproduced on this page. Washed of all their color, the stamps still retain much that is appealing to the eye.



▼ The mark of the impressionist school of art is seen on this Swiss stamp depicting a rotary snow plow at work. The original stamp is a soft green.



◀ Mexico's blend of Indian and modern art forms is reflected in the ritual dance of the half moon (top) and a portrait of Cuauhtemoc, nephew and successor to Moctezuma, Aztec emperor.

▼ The bold character of primitive art is seen in this stamp from the Belgian Congo. Its colors, equally bold, are black on red.



► Artist Paul Gauguin familiarized the world with the grace and beauty of Polynesian women. The Gauguin mood is found in this reproduction of a French Oceania stamp. The original is printed in blue-gray.



▼ Shown twice actual size, this Austrian stamp with a fine-etched portrait of a woman reminisces of the days when Vienna was a world fashion center for milady.



◀ The 17,390-foot peak of Nevado del Ruiz in the central range of the Andes is depicted on this Colombian stamp. Visitors to Bogata can see Nevado del Ruiz in the distance.



▼ These French postage stamps appear in sharp contrast. The old is portrayed by the Valentré Bridge at Cahors. The new by modern jets.

